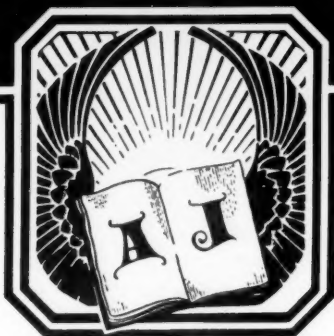


# *The* AUTHOR & JOURNALIST

HOW TO WRITE

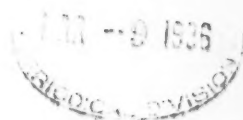
WHERE TO SELL

MAY



20 CENTS

1935



## Writing Syndicate Novels

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By JOSEPH B. FOX

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ANNUAL

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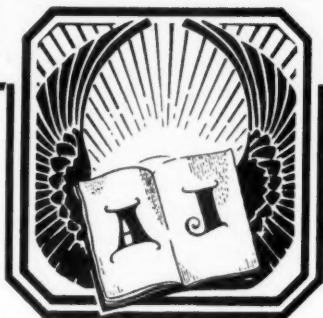
# THE AUTHOR & JOURNALIST

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MAY, 1935

## WRITERS CONFER

Interesting things are being done in writers' conferences and congresses this spring and summer. Especially significant is the American Writers' Congress scheduled in New York, beginning on April 26. This congress was called by an imposing list of liberal and radical writers, including such names as Lincoln Steffens, Waldo Frank, Theodore Dreiser, Jack Conroy, Michael Gold, Erskine Caldwell, Maxwell Bodenheim, Nathan Asch, Josephine Herbst, Earl Browder, Clarence Hathaway, Granville Hicks, Meridel Le Sueur, and John L. Spivak.

Its purpose was to direct the social consciousness which is believed to be growing among writers, with special emphasis, of course, on proletarian and revolutionary literature.

A similar writers' congress, on a smaller scale, was held in Denver April 19 and 20 under the auspices of the Living Arts Guild. The sponsors sought to bring out that two clearly defined currents are flowing through American literature at the present time. "Most of the established writers are carried on the current of despair and hopelessness, or withdrawal from reality. Some are in the current of eager experiment, determined questioning, and inquiry into our own American scene. They see a connection between their writing and the social and economic world about them. The purpose of the Congress is to awaken an understanding among writers of the social forces at work today, which are consciously or unconsciously reflected in their writing." So read the call. Interesting and even exciting discussions were carried on.

Of different type, and yet equally significant in its way, is the coming session of the Writers' Conference in the Rocky Mountains at Boulder, Colo. This is the sixth annual conference conducted under the auspices of the University of Colorado. An exceptionally able staff has been assembled, and indications point definitely to the best attendance in the history of the conference.

Prominent authors and editors who will lec-

ture and conduct classes are Whit Burnett and Martha Foley, editors of *Story*, who will co-operate with Blanche Y. McNeal in the short-story "work shop"; Robert Frost and Edward Davison, who will head the verse department; and Bernard De Voto, Mignon Baker, and Robert Penn Warren, in the novel, article, and essay field. The sessions will be held July 22 to August 9, 1935.

## WE'RE SWAMPED!

"Are Big-Name Authors Entitled to the 'Breaks'?" was the title of a debate in the April issue of *THE AUTHOR & JOURNALIST*, in which Edna I. Asmus took the negative and Frank Clay Cross the affirmative. In publishing their views, we intimated that we anticipated hearing from other writers on the subject.

Well, we have. And how! Frankly, we have not had time to read, much less digest the correspondence and articles that have poured in from readers. Getting down to this accumulation of mail is our next order of business, however, and we shall try to give a digest of reader views in an early issue.

## VARIETY

A. G. Chapple, a friend in Oregon, writes:

"I am grateful for the compilation of 'Said' substitutes in your February issue, and would draw your attention to Gen. 32: 26-28:

And he said, "Let me go, for the day breaketh."

And he said, "I will not let thee go, except thou bless me."

And he said unto him, "What is thy name?"

And he said, "Jacob."

And he said, "Thy name shall be called no more Jacob, but Israel."

"Of course, the translator might have used his imagination and substituted for 'said' other synonyms, making the sublime passage read something like this:

And he said, "Let me go, for the day breaketh."

But he parried, "I will not let thee go, except thou bless me."

He queried unto him, "What is thy name?"

And he responded, "Jacob."

And he decreed, "Thy name shall be called no more Jacob, but Israel."

# WRITING SYNDICATE NOVELS

... By JAMES W. EGAN

James W. Egan has recently "come of age," as a writer of fiction. For twenty-one years he has been selling to the adventure magazines, and has built up one of the best-known names in that field.



James W. Egan

THE recent depression— isn't it supposed to be over?—did things to a lot of writers who had fair reason to consider themselves established professionals. Among the sufferers was this veteran stalker of plots and checks.

My best market, a string of pulps to which I had contributed regularly

and profitably for a decade, folded two years ago. It was a nasty sock on the chin. More than 80 per cent of my stuff was written for this group, the Clayton Magazines, in case you crave specific detail. I had the editorial slant pat enough to insure a minimum of rejections; my rate was over three cents a word. I like to write slowly and accurately, and I had reached a point where I could afford to do so and still have ample time for relaxation at golf, tennis and other outdoor pleasures.

Clayton's collapse changed everything. I had to start out practically from scratch. Few magazines were buying to any extent. Name or past reputation meant little or nothing. I found that I must work harder and for less money than ever before in my writing experience. Even then I wasn't selling sufficient stories to pay expenses.

Early in the summer of 1933 I was feeling nine feet lower than a worm's waistcoat. I had spent six of the toughest months in some 22 years of batting an Underwood for shekals. Checks were as few and far between as winners on a cash punchboard.

Just at this dark hour I chanced to meet an old newspaper pal who was editorial director of a small syndicate owned and operated by a Western newspaper chain. I warbled a song of woe. He listened a while, suddenly surprised me by asking if I would be interested in knocking off a novel for his syndicate.

The surprise was occasioned by the fact that I knew such a modest syndicate seldom buys original fiction. Plenty of material is obtainable from larger syndicates, and sold much cheaper than any individual can afford to write it. I mentioned this to him.

He explained he was seeking a certain type of novel he had been unable to get from the usual sources. He wanted a story of the North Woods, with oodles of action and romance; "something on the order of Edison Marshall's stuff."

Now, as it happens, Edison Marshall and I have been acquainted since doing squads right back in the World War days. He is a better writer than I'll ever be, in all probability. The idea of tackling the kind of yarn he can do so perfectly gave me Arctic chills. And for a couple of reasons.

In the first place, I had never written a Northern story in my life. It was entirely out of my "field." In the second place, I am a writer of short-stories. Since 1918 I had turned out one short novel—and that to order. In 1921 I was commissioned to do a baseball serial of 24 chapters of 1000 words apiece for the Newspaper Enterprise Association, to be used on sport pages. It was purely an experiment, which they didn't see fit to repeat.

Notwithstanding, I decided to make the attempt. I needed the money, and when I found out he was willing to part with an advance, I would have agreed to write anything. Before leaving his office, I had contracted to produce a "chapter novel" of 35 to 40 installments approximating 1500 words each. But, prior to that, I had to submit a complete synopsis for approval.

My editorial friend both helped and hindered me by suggesting several characters and situations he wished incorporated in the yarn. Naturally, I was forced to follow a plot formula not strictly my own.

The setting of the novel was to be somewhere in the region around Great Slave lake, of which I knew nothing. I put in perhaps a week studying all available travel books—no fiction—in the local library and compiling notes. I gleaned a smattering of local color thus.

Most stories of this type I had read went in heavily for snow and ice and mounted police heroes. I decided to be contrary. I laid my yarn in the summer time, and the sole "Mountie" in it had a very minor role. Not that I have a thing against the R.C.M.P. They're fine officers. I merely wanted to be as different as possible.

The synopsis was approved. I commenced work, hoping to finish the novel in six weeks.



A dynamo like Frank Richardson Pierce could do it in a fortnight or less, but I haven't Frank's speed.

Somewhat sad to relate, I required a good three months. Sad, because the rate paid was about ½ cent a word.

I first tried to stick a carbon in the old mill and write single draft. However, that isn't my method of doing short stuff. Habit licked me. I had to revise and rewrite every chapter before it suited me. And unaccustomed problems kept bobbing up to harass me.

It isn't the easiest of tricks for a green hand to construct chapters of identical length, ending each on a high note of suspense, all the while keeping the story moving smoothly and plausibly. How I sweated and swore! All save the last few chapters led off with a synopsis. For some reason, these synopses were a terrible nuisance.

Finally the "Valley of Lonely Stars" was written—in 36 chapters, not 40. Yet it contained a liberal 60,000 words. Various newspapers on the Pacific Coast serialized it. The reader response proved highly cordial, particularly from men, who aren't ordinarily presumed to bother with such serials. (At that, I hope Edison Marshall never sees the darn thing!)

The syndicate was discontinued a year ago, but my editorial pal is also an executive of the parent chain. Last summer he ordered another original novel of 36 chapters. This time he allowed me to do my own plotting, specifying only a setting: the San Juan islands off the northwestern coast of Washington state.

Owing to various interruptions, it took longer to write the second serial. Again I endeavored to write it as well as possible, revising carefully. I am convinced that the pains I expended on "Valley of Lonely Stars" had much to do with its success. Don't think newspaper readers fail to appreciate as good work as you can give them.

Now I am on the verge of starting a third novel for this chain. It is going to be something different—a humorous serial. My editorial friend is enthusiastic over the idea, and I've always fancied I had a flair for humor. I really anticipate it'll be fun writing it.

True, there isn't a lot of money in scribbling these novels to order. In a sense it is unprofitable, considering the time and pains I see fit to bestow. On the other hand, sale is assured. Once a synopsis is okeyed, you can draw an advance and go ahead.

In addition, the chain I deal with releases everything beyond first serial rights. That isn't customary with all syndicates, but it is the understanding in my case. Whether the book or picture rights of the two initial novels are

worth a nickel I don't know. At any rate, I've placed them in the hands of New York and Hollywood agents.

Moreover, I feel I have gained valuable experience in composing longer material. Despite 22 years of writing, I was a rank tyro in the novel field. Actually, I have been practicing with the book length and getting paid while practicing.

I won't deny, of course, that I received a lucky break in the beginning. The interested free-lance writer may ask if he or she stands a chance of "making" the newspaper serial market under other circumstances.

My answer would be "yes." It should be easier to get over a novel with the syndicates supplying daily papers than the average pulp magazine. Some syndicates, to be sure, purchase second serial rights to the published work of well-known authors. Others enter into special arrangements to secure such material.

A number of outfits, however, are on the lookout for originals. The rates paid and length requirements vary.

The Publishers' Syndicate, controlled by the *Chicago Daily News*, is in the market for short serials of 25,000 words, as well as short-stories of from 800 to 1200 words. I believe the beginning writer will find this a receptive market, if able to deliver. All rights are bought, according to John Patrick Lally, fiction editor.

The Register-Tribune Syndicate, of Des Moines, Iowa, handles original chapter serials. A majority of them are turned out by writers under contract; yet if you have a good idea for a novel it would do no harm to query the Register-Tribune.

Possibly a better market for the free-lancer is NEA Service, Inc., 1200 W. Third St., Cleveland, Ohio. Laura Lou Brookman, fiction editor, writes serials herself and knows what she wants. Normally, the novels run 48 chapters—75,000 to 80,000 words. The first chapter should be 3000 to 3500 words; the remainder, 1500 to 1600. Miss Brookman prefers to have a synopsis submitted, with four or five completed chapters. A flat rate is paid, not royalty.

The standard chapter length of a newspaper serial is 1500 words, although the opening installments should be a bit longer, as a rule.

Most of these novels follow a certain pattern, and many of them are written by women. This doesn't necessarily imply that you must stick to the pattern or that male authors are regarded with disfavor. My personal opinion is that if you can do a well-plotted, well-written story that is different—but not too different—you'll click.

Newspaper editors (and readers) peruse so many sentimental love and sex serials that they

are rather glad to get an outdoor action or adventure novel. Mystery and detective stories seem to be used rarely. I don't know why; maybe it's hard to get good ones.

In every serial, whatever its type, plenty of love interest usually is essential. And the editors have a fondness for "border line" sex situations. Hero and heroine can be tempted to the limit—but must never succumb. Remem-

ber, the whole family reads the newspaper.

A final word. Some authors think you can get away with sloppy writing and weak plots in the newspaper serial. Perhaps it has been done. But my slight experience leads me to believe that doing the best you can will result in continued orders for your work and gain the important good will of a vast array of daily readers.

## THE CHARACTER-CONFLICT YARN

... By JOSEPH B. FOX

Mr. Fox is a successful writer of fiction, and an instructor of classes in story writing.



Joseph B. Fox

OF COURSE you know that there are trends in fiction types, as well as in fiction material—gangster, detective, westerns, etc.—but did you know that right now there is a very pronounced trend toward a certain story "pattern" regardless of types or material?

There is even a name for this particular pattern we are going to discuss. Going deeper, there are very definite rules, and laws of reader-interest that govern the salability of "Character-Conflict" yarns, as they are called.

First, so that we may strip this basic pattern to the bare skeleton, as it were, let us offer for consideration a few "case" stories. Space limitations prevent a complete analysis of these yarns, but each story mentioned contains some variation of the master-pattern. And a study—not a "skimming through"—of these yarns will aid you in tabulating many others in the same pattern, with still other variations.

*Between Enemies*, by Albert Richard Wetjen, *Collier's*, issue, September 22, 1934.

*Summer Foliage*, by Phyllis Duganne, *Collier's*, issue, August 18, 1934.

*Sun Over Cleveland*, by Brooke Hanlon, *Saturday Evening Post*, issue, January 26, 1935.

*Fifty-fifty or Quit*, by Earnest Haycox, *Collier's*, issue, February 2, 1935.

*Luck of the Sardine Sal*, by Margaret Craven, *De-lineator*, issue, December, 1934.

These case stories were chosen, not because they are particularly outstanding examples of the pattern we have on the dissecting table, but rather because the "conflict" in each yarn is different.

You may, if you care to look, find hundreds of yarns based on this same pattern in *Cosmopolitan*, *Liberty*, *American*, *Ladies Home Journal*, *Woman's Home Companion*, *Love Story*, *All Story*, or what magazine are you trying to "make."

So, with our groundwork of reading laid—taking for granted that you have read at least two of the case stories mentioned—let's get the old scalpel whetted and get at their "innards."

First we consider "Between Enemies."

The yarn opens with Jerry, from whose point of view the story is told, saving the girl's life. But the manner in which Jerry does this makes the girl terribly angry. Clash No. 1, and the yarn is away to a *fast, logical* beginning. There are about *nineteen* of these clashes in this short bit of fiction, but note the *different* varieties of clash.

- 1—Clashes between the main character and the girl.
- 2—Clashes between the main character and the captain of the ship, who is a rival (although never a dangerous one) for the girl's hand.
- 3—Between the main character and the girl's father, who is the owner of the line.
- 4—And there are also minor clashes between certain traits of character in the main character himself.

So, in this yarn there are *four* different types of clash; some physical, some mental.

An analysis of this yarn will discover the fact that all of these clashes are brought about through *traits of character*. The girl's anger, in the first instance, is directed toward the main character because she has always commanded a mustn't-touch respect from men. The main character, in order to save her life, lays violent hands upon her. The captain—the real villain in the piece—has all the despicable traits that go with the role. The main character is proud, so is the girl, so is the girl's father. The set-up is perfect for this pattern.

NOTE: The old-fashioned triangle stuff—two men who continually clash over one woman; or two women and one man—is practically out. Another striking difference between this very modern love-story pattern and yesterday's, is the *number* of clashes that occur. Not so long ago if you had, say, three clashes between your main character and the object of his (her) affections you were really going to town. Now it is not uncommon to find a dozen or more in a yarn of 5000 words or less.

A glance at "Summer Foliage": Here is a yarn full of character conflict all about a man who chooses to grow—of all things—a beard! Clashes between the two girls and the man; between the man and his boss; between the man and his fiancée's mother; and between the various traits of character in the hero himself. Again we have *four* different types of clash. See the limitless possibilities for building excellent yarns this pattern offers?

"Sun Over Cleveland" offers clashes between the girl (heroine) and the "other man," and between the girl and her desire to pursue a career of her own.

Well, then, so much for case stories. You can, if you care to study other stories in this pattern, find dozens of other causes for character conflict. And it will pay you to do so.

The basic rule here is that the opposing traits of character in your main actors *must inevitably lead to character conflict*.

The editor of one of the oldest love pulps wrote very recently in part: "We are looking particularly for *conflict of character* now rather than for the story where the obstacle between the girl and her man is merely an engagement to someone else . . ." (Italics mine.)

Another nationally known editor wrote in part: "There must be glamor and *romantic conflict* in the stories we buy now." (Italics mine.)

"Romantic conflict" simply means prenuptial clashes between the girl and the man. The kind of conflict that comes *after* the wedding bells have ceased to echo is—well, another story.

If you write this type of yarn for the magazines that cater to women (pulp or slick) your main character will be a woman; if written for slicks of the *Colliers*, *Liberty*, *S. E. P.* type your main character may be of either sex. In fact, a great many stories in this pattern now appearing in the three magazines mentioned above are written from the woman's viewpoint. This simply means that a woman is the main character who by some *logical* means solves the problem (or problems) and brings about the good old *happy ending*.

Summed up, if you would write *character conflict* that produces *must* yarns (so good the editor must buy) do not violate these vital stipulations:

1—Begin the story with a *definite clash* between the main character (hero or heroine) and the person he (she) eventually marries.

2—Clashes must be brought about through character traits, naturally, and logically. But clashes over the "other" man or woman should not be made the major cause of conflict.

3—Be careful, no matter how sharp these clashes are, that neither principal (main character or the object of his affections) *says* or *does* anything that may not be forgiven in the clinch. *This is important*.

4—The beginning of the yarn is given over to clashes which erect seemingly insurmountable barriers between the man and the woman.

5—The middle (body) of the yarn is packed with these clashes between the man and the girl to such a point that the reader can see no logical way in which the main character can ever square himself. Finally, toward the end of the yarn, the main character realizes that he himself has placed barriers between the object of his affections and himself that it will be almost impossible to remove. Yet this is the one thing, now, above all other things, that he desires. And the higher the barriers, and the more lovable your characters, the more *suspense* you cram into the yarn.

6—There can be but one ending to yarns in this pattern—HAPPINESS, and especially for the pulps, marriage, *right now*, even if they have to take a plane to Reno, or where they can be spliced quickest! But watch your step on these endings; they must be not too obvious, yet logical and seemingly inevitable. And if you meet these requirements you will produce that greatest of all check-pullers—*reader satisfaction*.

\* \* \* \* \*

# WHERE AND WHEN TO WRITE

... By DAVID RAFFELock



David Raffelock

## I

FOR years much of the advice to writers has overlooked the purely human elements that have more to do with preparation for authorship than any number of rules and formulas. Dispensers of such advice are like the old-fashioned doctor who sedulously tried to cure some manifestation of an

ailment without ever realizing that an abscessed tooth or ductless gland might be actually responsible for the patient's distress.

Such myopia is also seen in the expressions of some old-hand writers who are exasperated with those who say they want to write and yet produce little or nothing. Recently Arthur J. Burks, prolific pulp-paper writer, was quoted as saying: "I've no patience with writers and would-be writers who don't write. Anybody can write. Those with the urge, who don't, are simply too lazy."

Both the pedantic instructor and the hard-boiled writer err; the one because he thinks that beginners must learn his rules to succeed, given native aptitude, of course; the other because he subscribes to an outworn notion of will power, as if the difference between industry and laziness were a simple matter of choice.

Both are wrong in virtually the same way. There is something more to writing than rules and formulas and analyses, something more than willingness to work. There is a human factor, the psychological determination of behavior, and more is the blame upon the heads of the mentors of would-be writers for overlooking this.

## II

Three hypothetical persons want to be writers. Each has some native talent—sufficient, at least, to equip him to write for some publication. Each is willing to work, to do whatever may be necessary to make good. Suppose the opinion-

ated author and the pedantic instructor offer their advice: "Actually write, don't be content with just wanting to write. Study the elements and technique of the story and analyze published fiction."

The trio of would-be writers we shall call John and Bill and Sue. John has just enough ability to justify his trying to write fiction. Bill has marked talent. Sue is quite gifted with literary ability. All obey the given advice. Only John succeeds!

This is no mere hypothetical assumption. I have seen scores of such trios and I have seen results work out in just that way. Is the advice they were given altogether faulty? No, the advice is sound. How then account for the failure of the two more gifted ones?

The answer is simple, though proof must be provided: No consideration was made of the individual differences of the three. John is an ordinary fellow, a hundred percenter, obedient to the dicta of conventional society, regular in his habits, a plugger. He has time to give to his writing and a quiet, secluded place in which to work. He is unworried. The advice given him is perfect, for psychologically he is attuned to respond to exactly such procedure.

Bill, however, is deeply introspective, timid, unsure of himself. He reads far more widely than John can appreciate; he knows what is good literature and what isn't. Bill is sensitive, sharply responsive to stimuli. He is impulsive, given to indulgence or to asceticism by turns. He tries to follow the advice. Perhaps he works much harder than John does, he studies more conscientiously, but suddenly he becomes discouraged and it may be weeks or months before he returns to his writing. The hard-boiled writer is contemptuous of him. The instructor, more honest but equally misguided, says that Bill should not try to be a writer; those who have it in them to succeed don't need to be cajoled into writing.

Sue is a kindly, artistic, lovable young mother whose good nature is often imposed upon. She wants to write, knows she is gifted, but finds allotting time to writing almost impossible; every hour she gives to her creative work seems to be time stolen from something more demanding, perhaps more important. She makes a brave

This is the second in a series by Mr. Raffelock, associate editor of *The Author & Journalist* and director of the Simplified Training Course, under the general title, "Tapping Your Sources of Creative Energy." The first article appeared in February.



effort at first, snatching now an hour, again a half hour. After a time her conscience begins to trouble her, for her early efforts are amateurish and the seeming hopelessness of her situation makes her weigh her writing against the certain good accomplished by doing her household duties. After a time she rationalizes herself out of trying to write, though her heart is sick with renunciation.

Well, why encourage these failures? Too many are trying to write now, too many who are writing are producing trash. I have no patience with this view, though I recognize the vast waste of human effort that is a necessary corollary of our individualistic, imperialistic society. All human beings are entitled to express themselves creatively and culturally. No higher aim is given to humanity and, be the result an etiolated shoot or a gorgeously flowering stalk rising toward the sun, it is an endeavor worth encouraging.

The Bills and the Sues, and even the complacent Johns, are entitled to try, to be helped, and if possible, to succeed. Bill and Sue might have been spared their failure had they been helped to an understanding of the physical and mental processes of creative work. Bill should have been helped to understand the difficulties in his nature and to guard against them, conditioning himself through working hours and place of work that would tend to stabilize him; disciplining his impulses by harmonizing them with his writing and gaining thereby an added flow of energy; bolstering up his confidence in himself by setting up for him some immediate attainable goal.

Sue should have been helped to orient herself, to realize that the fulfillment of her ambition was at least as important as her domestic obligations. She should have been shown how to establish a regular period for her writing, for no matter how busy one is some time can always be found; and she should have been encouraged to maintain that working period long enough to demonstrate to herself that her writing facility would grow.

It is the purpose of this and succeeding articles to show the underlying psychological forces in creative work that may produce success or failure.

### III

Human beings, as everyone knows, are influenced by two fundamental factors, heredity and environment. Through heredity you may have acquired ability to write; it is likely that you have, given a desire to write. Your environment will probably determine whether your inherited ability to write or your inherited ability to do something else will triumph. He who would succeed must plan and chart his future care-

fully to make sure that the one particular trait will grow and survive.

Prepare a chart. The first thing to investigate is the place in which you will work. Questionnaires sent to writers invariably show that the majority of persons demand seclusion. If you have your own room, it may be the best place, though sometimes the familiarity of a place offers too many distractions, keeps suggesting scores of other things to do. The cellar or attic, offering an opportunity to be alone, furnishes plain, uninviting walls that do not lure attention.

I am not trying to encourage any bizarre notions or expression of "artistic temperament." I am simply recognizing the indisputable fact that some persons are kept from writing because they have not selected a place in which they really can write. If by a process of elimination, the bathroom or a house in a tree is found to be suitable, that is the place for you and it is a saner choice than the parlor or bedroom, comfortably conventional but psychically wrong.

If you can, it is best to school yourself to write anywhere. I have seen Ray Nafziger, prolific author of Western stories, write on board a steamer heading up the Atlantic, in a crowded railroad train, in a noisy hotel room, in the vast solitude of the Rocky Mountains. And his work is always good. Sherwood Anderson has written in railroad stations, on park benches, in the New York subways, in the backroom of a speakeasy while two sailors were noisily discussing the divinity of Christ.

That is the way to write if you can, unostentatiously, unselfconsciously; but if you can't do that, find out where you can write and make that place your habitual workplace. Many persons are diffident about their writing and hence seclusion and the right place are absolutely important, sometimes making all the difference between success and failure.

When you shall write is perhaps of even greater importance. Some can write best in the morning, the afternoon or at night. Usually this is not just a whim, rather it is due to physiological or psychological determinism, for creative work is most productive at certain times. You may find, as Witter Bynner has, that you can write best from 3 a.m. until daylight; or as Phyllis Bentley, English novelist, that the night is the best time for your writing; or as James Branch Cabell, the day-time, five days a week, with two hours off for lunch and recess; or as Amy Lowell, from midnight to dawn. Lucky indeed is he who, like Kathleen Norris, can write equally well in the daytime, following dinner, or after midnight.

The important thing to remember is that some persons are actually constituted by nature so that creative work is impossible or unsatis-

factory at certain times. Most professional authors have determined when they write best, and some, possessing the fortitude to withstand the vicissitudes of discouragements in the meantime, have discovered this by the hit-and-miss method. Obviously it is more sensible as well as economical to keep a record at first so as to learn intelligently.

Try writing in the morning. After you have done your stint, make a note of these things: Whether writing was easy or hard, spontaneous or studied; whether there were distractions and of what nature; whether it was possible to begin writing promptly or only after a long period of "warming up"; whether there was a steady flow of energy, short spurts of energy, or lassitude; whether there were unusual demands on your attention or concentration came easily.

Write at other periods during the day or night, keeping the same notes; repeat the routine on several occasions. If this sort of thing seems to have little relation to writing, rather partaking of the nature of a fad or theory, remember that experimental psychology has in recent years uncovered a great deal about human behavior and the effect of environment upon accomplishment. The old ways are not good enough now. Systematic planning and regulating are for those who want to supplement their ambition with intelligence.

When the chart on the best place and time for writing has been prepared, there remain a good many other things to check against it. Food eaten, exercise taken, bodily condition, and other factors may offset or exaggerate the findings of any one particular period.

To your chart add data on these: Effect of protein, carbohydrate or calcium diet, of heavy or light meals, of abstinence from food or of munching while writing. A well-balanced diet should include green leaf vegetables, fruit, and some form of milk. According to Walter B. Pitkin in "More Power to You!" "you can literally double your physical endurance by proper

choice of diet alone." It is up to you to determine which foods and what quantities help or hinder your work.

It might be well to experiment with mild stimulants. Rupert Hughes drinks a quart of coffee a night, brewing it by his desk. Balzac drank quantities of black coffee while writing. Laboratory experiments show that properly brewed coffee may increase the speed and accuracy of one's work. Tea has a similar effect on some. Mate, or other substitute for coffee, has been found of value by some writers. You can know what is good for you only by testing it, by keeping a record for a time.

Questionnaires I have sent out show that sometimes as high as forty per cent of those replying use tobacco in some form while writing. Tobacco retards energy and hence it is better not to get in the habit of using it while writing. Liquor, used by some as a stimulant while working, notably by O. Henry, is regarded as unsatisfactory, Pitkin says, because it "seems to stimulate. But it merely breaks down the higher controls in the brain, thereby letting energy 'run wild'."

If I were to be asked what I consider the most important requirement to become a successful writer, apart from at least a small amount of natural aptitude, I should unhesitatingly say, "Controlled energy." The present article has hardly more than touched upon this important subject; it can do no more. To help you realize its importance, as well as how to increase and direct it, will be the purpose of a future article.

Begin your chart now, preparing the way for an intelligent approach to successful writing. Once you have properly conditioned yourself for writing, have eliminated or reduced to a minimum those disturbing elements that keep you from writing, you will be ready to assimilate the advice of the instructors of technique and to follow the hard-boiled practicalities of the professional writers.



## RESERVATIONS

By PHILLIS B. MORDEN

Go in for unintelligible rhyme,  
And (maybe) win the Guggenheim;  
Teach a dog-eared plot new tricks  
And be a Big Name in the slicks;  
Or, trying heroes to distraction,  
Land the magazines of action;  
Prove the pure are not so pure—  
Thar's gold in them thar literature!  
Psych your own or my suppressions  
In first-person true confessions . . .  
Do anything you wish, dear heart,  
Except to call your product ART!

# HISTORIC SERIALS FOR YOUNG PEOPLE

. . . By G. G. MARTIN

## PART II.

### HOW THE STORY IS DEVELOPED

IN analysing the technique of the juvenile historic story, I shall use as an example a twelve-chapter serial recently written, and describe its construction in detail.

Before writing such a story, the elemental consideration is to choose a period or setting. In this particular instance, I determined on one of the great religious epochs—that of John Hus, the patriot martyr-reformer of Bohemia. The story would be for older young people, aimed to interest both girls and young men and to be of educational value.

Having selected the period, the next step is to choose characters and form a plot. Personally, I select my characters first, for they in turn help to suggest the plot. Naturally, if you decide to make your hero a young nobleman, living in a castle, your incidents will be different than if you pick a tradesman's son. There is, I think, a simple technique about the selection of characters which applies to all such stories. Both boys and girls should be introduced, since readers will be of both sexes; in a long story I prefer a group of four young people, as this makes for variety and brighter dialogue, but in this particular serial I used only three—two boys and a girl—because one of the young men was a member of the clergy, and this would leave another girl out in the cold so far as romance is concerned. (The two couples are always on the way to marriage at the end of my stories.) These characters were not chosen hit or miss. I looked at my period—religious unrest in Bohemia; John Hus, who was to be the main historic figure of the narrative, was a teacher at the University, and the chief center of interest would be in the city of Prague, 'round about the college. This naturally suggested at least one student as a principal character; furthermore, according to the law of contrast, some of the young people must represent one side of the religious struggle and others belong to the opposite side.

This dramatic contrast applies to all places and periods. If the theme of your story be religious, one or more of your young characters should belong to the wrong church. If the story be secular, they must be divided by political,

social, or racial barrier. This provides suspense and gives scope for stronger characterization. If I have rich or noble boys and girls, I always try to include one who is a beggar or destitute.

In preparing the *Dramatis Personae*, have an eye to the real historic persons you wish to include, so that your hero or heroine or their friends may be easily related to them; if you want to write about Louis XIV of France and bring that monarch into your story in person, your boy or girl must show up at Versailles somehow, or meet the king in one way or another. You may as well think of this at the start.

By now, the plot is on its way. "Plot," in the old-fashioned sense, still holds good for young people's stories. In a modern serial, you may arrange your own time sequence, and have your hero go from New York to Hongkong and back two or three times if you wish. In the historic story, you are bound by certain dates and places. My own method, after deciding on the heroes and heroines, is to make a list of the historic episodes I want to describe, in chronological order, thus:

Public burning of Wycliffe's writings.  
Excommunication against Hus.  
Public disputation.  
Death of certain young men.  
Further excommunication.  
Hus leaves in exile.  
Hus leaves Prague for great Council.  
Trial at Constance.  
Death of Hus at the stake.

These form almost a synopsis of chapters in themselves; here are nine separate and important incidents; each will easily take up a chapter; the complete story is to be twelve chapters—this leaves three to synopsise. The first always takes care of itself—general introduction and starting things going; the last usually does likewise, when everyone is disposed of as happily as possible. By this time I generally begin casting out material, but writers will vary here. It is the author's job now to devise the *fictional* presentation of his pieces of history. Some events will be easy, as for example, condemned books being burned in an open courtyard. Your characters can be present at such a public spectacle without much mental effort on your part; sometimes, however, things are more difficult. One of the most important events in the life of

Hus was his trial and accusation of heresy. This was *not* a public affair, yet if I included it, I must devise some way of having at least one of my young people present at the scene.

I consider it one of the strictest rules for this type of story that *no scene* shall take place at which the young people are absent. (I have violated this rule once or twice, but it was poor technique.) The point of view should be maintained throughout—that is, a fictional relation of the doings of certain boys and girls. If you branch off and describe something in which they have no personal part, the illusion of pure story is spoiled—the reader may suspect that he is being taught something. Despite an author's best efforts, the long arm of coincidence will sometimes have to be used to insure the hero's presence at all important times—but I do think more imagination could be used than is frequently displayed.

In planning your serial, observe the *places* involved. In the Hus story, the two cities of Prague and Constance, separated by distance and country, formed the stage of history. In developing my plot, I had to arrange matters so that *all* my main characters should suddenly move from Prague to Constance, and do it in a logical manner. I think I managed it very well, but I chose to call deliberate attention to the rather surprising rash of journeys involved by having someone in the story exclaim: "Is all the world come to Constance?"

The serial has now assumed a definite pattern, like a well-drawn design. Besides the real events you intend describing, there will be the purely imaginary doings of your heroes and heroines. In order to make the story more salable, try to place all possible scenes in a setting that has informative value. For example, in a story of Carthage in the early Christian era, I had my heroine talk for a few moments with the great churchman Augustine regarding her lost brother. I first planned this conversation to take place in the bishop's garden; this would have been all right, but recollecting that editors like to get across as much information for the young reader as possible, I changed the setting—I had the meeting take place at a church immediately following the communion service, which at that period was quite distinctive in character. This enabled me to include some description of early church life, which would have been lost had I kept the garden locale.

Having the whole story synopsisized, you are ready for the first page. For obvious reasons, I consider the opening scene of any story the most important. In historic fiction, I have always had my own technical ideal. Even though, I freely admit that usually it is too difficult to

live up to it as a whole, however, I try. This ideal is to include in the *opening paragraph* the place, one or more main characters, the period, and some indication as to the nature of the story. I have read stories where actually hundred of words were used up before it became apparent whether the scene was France or Greece, whether the time was the eighteenth or the tenth century. Certainly the first *few* paragraphs can and should contain these items. But in this connection I have a personal bias against opening thus: "It was the year 1848; throughout all France a spirit of discontent was increasing . . ." True, this lets the reader know where he is, but it has a textbook aroma for which I don't care. I have even read stories which did not make known the fact that they were historic at all for columns and columns. However, to help out such careless authors, there is almost always an illustration which tells the reader in advance that the new story has a period setting.

Here is the beginning I employed in one serial:

Betsy pushed her stool back from the spinning-wheel and began winding up balls of scattered thread. "There," she exclaimed, "now if I could only put away the troubles of our time as easily as I may this yarn, how happy we should all be!"

In this opening paragraph, the heroine is introduced, the spinning wheel dates the tale to a degree, and the reference to troubles is a hint of what is to come. The next paragraph opens: "'Ah, my dear, 'tis because *men* do the fighting that Philadelphia groans under the conqueror,'" which sets the *place*. With the aid of a good illustration the reader ought by now to remember the American Revolution, but at any rate I get this in through the next three paragraphs.

Another serial starts:

A scene of the wildest confusion reigned on the usually peaceful shores of the river. "Hildegard, Hildegard!" screamed a little girl, running past the tents of the Roman outpost. "Oh, where are you?" And she began to cry.

The story, evidently, takes place in Roman times, and the heroine has been named. The next paragraph goes on to describe the scene in detail.

Another opens:

Even after the last beggar had gone, Laneta remained at the convent gate, clasping the cold iron bars in her hands and staring sadly in at the empty courtyard. The snow powdered her bare head and swept in pale gusts about her thinly clad figure, while ice glazed the stones on which she stood. "No bread," she whispered, "etc."

Beggars and convents sound old-world; one of the principal girl characters is introduced, the time of year is indicated, and the fact that she is a poor girl is stated. I might remark as an aside that when I began writing serials, they



began in very different fashion—usually with long descriptions. These can be worked in later—action should start the first chapter. As a model for interesting and arresting opening paragraphs, read Jane Austen.

In connection with this matter of having a main character in the opening lines, bring on each additional person in as interesting a manner as possible. If your boys are going to meet, don't have them merely introduced to each other. In the Hus story I have one hero first en-

counter the poor student who is to be his friend by nearly trampling over him on horseback as the student lies sleeping on the ground. In another serial, two young men first meet in the midst of a hot religious debate, each holding opposite views. In a third—and you can always fall back on this—one boy rescues a stranger, and as a result they become fast friends. I have used this rescue business numbers of times; while it is far from being original, it has the merit of pleasing young readers.

*(To be concluded in the June issue.)*

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## GREETING CARD DEPARTMENT

BY DORIS WILDER

Presumably material for the various "everyday" occasions (birthday, convalescence, etc.), at this time has best chance of acceptance with Buzza-Cardozo, 2503 W. 7th St., Los Angeles. Comics are welcomed. This company does not report as promptly as many others do. Ralph N. Cardozo, editor. 50 cents a line.

Ethel W. Beach, editor of The Bromfield Publishers, 12 High St., Brookline Village, Mass., is always interested in seasonal and everyday material, and keeps regular contributors informed as to her needs as they arise. She buys novelties as well as greetings in conventional verse forms. Sentiments may be religious in character. 50 cents a line.

Writers whose material has been held up for a long time by The Buzza Company, Craftacres, Minneapolis, Minn., need not be alarmed. This is a reliable firm. The unfortunate delay seems to be due to the fact that final decisions are made by a "planning board" which meets only once or twice a year. Contributors who cannot afford to have copy "tied up," perhaps for months, should submit their offerings first, at least, to other firms which can make prompt decisions. Buzza, however, is a worthwhile market for those who can meet its exactions. Seasonal or occasional sentiments of all types may be submitted at any time. J. D. Westley, editor. 50 cents a line.

Too late for his information to be included in the April issue, Frank J. Morre of Geo. S. Carrington Co., 2732-34 Fullerton Ave., Chicago, wrote: "In your issue of March, 1935, we note that you list that we are in the market for Christmas and Valentine verses, paying 25 cents a line. Will you please make the correction that although our usual rate is 25 cents a line, for acceptable verses we will pay the price asked."

Miss Hannah Trauring, editor of Gatto Engraving Co., 52 Duane St., New York, sent the following information regarding the rejection of some Easter and Mother's Day greetings: "The majority of your verses were entirely too short; that is, not enough lines to a verse and not long enough lines. Our sentiments need to have a good bit more to them than was contained in your material." 50 cents a line.

At last information, Hall Bros., Inc., Grand Ave. and Walnut St., at 26th, Kansas City, Mo., still needed general Valentine and Easter greetings, and verses for relatives. "We find we have more humorous Valentine verses than we'll be able to use this year," wrote Mary E. Johnson. 50 cents a line.

R. R. Heywood Co., 263 9th Ave., New York, probably is ready to review material for Easter. Copy should be addressed to the attention of Miss Ethel Forsberg. 50 cents a line.

Everyday and Valentine material was still of inter-

est to Japanese Wood Novelty Co., 109 Summer St., Providence, R. I., at last report. Theodore Markoff is editor. 25 cents a line.

Keating Co., Laird-Schober Bldg., N. E. Cor. 22nd and Market St., Philadelphia, buys only Christmas and Everyday material of high quality. Verses may be of general appeal or for relatives. 50 cents a line.

Either seasonal or everyday sentiments of the "clever" type may find a market at 25 cents a line with McKenzie Engraving Co., 1010 Commonwealth Ave., Boston. C. B. Lovewell, editor. 25 cents a line.

Regardless of whatever other seasons and occasions she is buying for, Jessie H. McNicol, 18 Huntington Ave., Boston, is always interested in Birthday and Convalescence material. 50 cents a line.

Everyday sentiments, for which payment is made at from 50 cents a line up, are wanted the year around by Fred P. Luetters, editor of Metropolitan Lith. & Pub. Co., 167 Bow St., Everett, Mass. Mr. Luetters keeps writers informed as to seasonal requirements.

Recent checks from Quality Art Novelty Co., Ever-ready Bldg., Thompson Ave. and Manley St., Long Island City, N. Y., have been for Everyday verses. C. R. Swan, editor. 25 cents a line.

Rose Company, 24th and Bainbridge Sts., Philadelphia, advised contributors to submit verses after May 1st. The company buys Seasonal and Everyday sentiments which are "different." H. M. Rose, Jr., editor. 25 cents a line.

Exceptional material for any season or occasion may find a purchaser in Fred W. Rust of Rust Craft Publishers, Inc., 1000 Washington St., Boston. 50 cents a line.

"We are starting our Everyday line, and would like to have some good general Birthday verses," wrote Becky Wadsworth, editor of Stanley Manufacturing Co., Monument Ave. at Meigs St., Dayton, O. "We would also like to see some Birth Congratulations for Twins." 50 cents a line.

Donald D. Simonds, editor of The Geo. C. Whitney Co., 67 Union St., Worcester, Mass., expected to be interested after May 1 in "the best you have to offer in Christmas and Valentine sentiments." He reminds contributors: "Keep in mind that happy thoughts framed in original phrases, particularly in the four- and two-line forms, have a general appeal. We like quiet humor, clever twists in expression, and novelty ideas. Any greeting verse which entices one to give it a rereading ought to get consideration from any editor, but a stale word or sentence poisons the verse." 50 cents a line.

A number of editors have asked this department to remind writers that stamped self-addressed return envelopes MUST be enclosed with all submissions.

## THE AUTHOR &amp; JOURNALIST'S ANNUAL

## Handy Market List of Syndicates

MAY, 1935

Information presented below has been obtained by querying the various syndicates in detail as to their requirements. Many syndicates are supplied by staff writers or other regular sources; these ordinarily cannot be considered as markets. Other syndicates will consider submitted free-lance material. The preference is for features in series; however, spot news, photos, feature articles, short-stories, and serials may be sold individually to syndicates open to such material. The method of remuneration is indicated as far as available. Some material is purchased outright; more often the arrangement is on a basis of royalty or percentage.

**Acme News Pictures, Inc.**, 220 E. 42nd St., New York. (Affiliated with Scripps-Howard Newspapers.) Considers news pictures, \$3 each, acceptance.

**Adams (George Matthew) Service**, 444 Madison Ave., New York.

**Adler & Morris Syndicate**, 220 W. 42nd St., New York. Political material, anti-New Deal in approach. Rates not stated.

**American Features Syndicate**, 1925 E. 17th St., Brooklyn, N.Y.

**American News Features, Inc.**, 420 Lexington Ave., New York. Comic strips, jokes, sport material, feature articles, first rights to short-stories, second rights to serials. Percentage basis.

**Associated Editors**, 1032 Woodward Bldg., Washington, D. C. Boys' and girls' page; articles up to 1000 words or short series up to 400 words each on subjects of interest to young people; novel puzzles, tricks, magic, how-to-do, how-to-make, etc. W. Boyce Morgan. 1 cent a word, publication.

**Associated Newspapers**, 247 W. 43d St., New York. Not in market for free-lance material.

**Associated News Service**, 1306 So. New Hampshire, Los Angeles.

**Associated Press Feature Service**, 383 Madison Ave., New York. Staff and regular sources. Considers only free-lance novels of romance and adventure, American backgrounds, clean, fast-moving action. Rarely mystery and detective stories. Stories must contain 45 to 49 chapters, first chapter 2000 words; next 5 or 6, 1200 words; thereafter 1200 and 1800 words. Newspaper rights purchased outright, payment on acceptance. Wilson Hicks, executive editor.

**Audio Service**, 337 W. Madison St., Chicago. Radio features, staff-prepared.

**Authenticated News Service**, P. O. Box 326, Hollywood, Calif. Material on Hollywood stars, theatres, from regular sources only. Vance Chandler.

**Bartlett Service**, 2005 Mapleton Ave., Boulder, Colo. Business features and news, all retail and service trades. Has good openings for exclusive correspondents in several large cities west of Mississippi. Applicants requested to submit samples of work. Percentage basis. M. A. Bartlett, Mng. Ed.

**Bell Syndicate, Inc.**, 247 W. 43d St., New York. Chiefly regular sources. Considers short-stories, second serial rights to novels, work of columnists, comic artists, feature articles. Royalties, 50%. Kathleen Caesar, editor.

**Better Features**, Box 173, Middletown, Ohio. Educational and inspirational material, feature articles, poems, columns, mostly from regular sources. Query before submitting material. Royalties, 50 per cent of gross.

**Brookings Institution**, 722 Jackson Pl., Washington, D. C. (Affiliated with Editorial Research Reports.) Business column material prepared by staff. Not in market.

**Burba Service**, Box 1046, Dayton, Ohio. Regular sources.

**Business Feature Service**, 1140 Merchandise Mart, Chicago. (Affiliated with Magazine Feature Service.) Merchandising articles in every field of business, 800 to 1500 words. Buys only from correspondents who agree to submit only through this service. Present openings for experienced correspondents. 1/2 cent a word, on publication.

**Cambridge Associates, Inc.**, 174 Newbury St., Boston. Financial features, staff-written.

**Casey (Elizabeth) Cooking & Home Making Schools**, 2096 Grand Ave., St. Paul, Minn. Columns on recipes, menus, cookery hints. 1 cent a word, acceptance.

**Central Press Association, Inc.**, 1435 E. 12th St., Cleveland, O. Spot news pictures; feature pictures; brief news feature stories with art; first rights to serials. Outright purchase.

**Chicago Tribune-New York News Syndicate**, 220 E. 42nd St., New York. General features. Buys first rights to serials, short-stories (Blue Ribbon Fiction); feature articles, news features, scientific material, comic art. Good rates, usually on acceptance.

**Consolidated News & Advertising Service**, 331 Main St., Orange, N. J. Not in market.

**Continental Feature Syndicate**, P. O. Box 326, Hollywood, Calif. Astrology and kindred subjects, chiefly from regular sources. Query first. Royalties, 50%. Easton West.

**Dench Business Features**, Ho-Ho-Kus, N. J. Material on general subjects, staff-written. Considers only professional photos of striking window and interior displays. Royalties, 50% of gross receipts. Ernest A. Dench.

**Devil Dog Syndicate**, 33 Delmonico Pl., Brooklyn, N. Y. Syndicates staff and free-lance material. Series of authentic sports articles for daily newspapers, feature sport articles; also movie plots, any length. Outright purchase, flat rates.

**Distinctive Newspaper Features**, P. O. Box 65, Hamilton, O.

**Dolbey (Ed), Jr.**, 14 Echo Lane, Larchmont, N. Y. Considers feature articles, cartoons, news features, columns, comic strips. Percentage basis.

**Dominion News Bureau, Ltd.**, 455 Craig St., W., Montreal, Canada. Represents various U. S. syndicates in Canada. Handles limited amount of material from Canadian free-lance contributors.

**Dorr News Service**, 331 W. 14th St., New York. Material obtained chiefly from regular sources. Use feature articles, news features, news pictures, art subjects. Royalties on articles, 50%. Charles H. Dorr, editor.

**Doubleday-Doran Syndicate**, Garden City, N. Y. Important memoirs or biographies, second serial fiction, news features, generally on order. Usually 50-50 royalties.

**Eagle Syndicate**, Brooklyn, N. Y. Handles nothing but Brooklyn Daily Eagle features. Address all contributions to the Eagle editors, not the syndicate.

**Edwards (Vincent) & Co.**, 342 Madison Ave., New York. Advertising idea services, staff prepared.

**Ellis Service**, Swarthmore, Pa. Syndicates only the Ellis Sunday School lesson; not in market for material.

**Escobar Feature Syndicate**, 123 E. Pico, Los Angeles. English and Spanish educational and scientific features.

**European Picture Service**, 353 Fifth Ave., New York. (Paul Thompson Photos.) In market for photos of all kinds, particularly unusual. High-class European photos; European and Far East news pictures. 50-50 royalties or outright purchase. Max Haas.

**Fact Feature Syndicate**, 649 Macon St., Brooklyn, N. Y. Fact feature articles, 1500 to 2500 words; also first and second rights to serials, 60,000 to 90,000 words; news pictures, 1000-word captions. Query. Outright purchase, payment on publication, or 50% royalties.

**Famous Features Syndicate, Inc.**, 230 Park Ave., New York. Considers articles and short-stories for placing and syndication.

**Fashion Syndicate Bureau, Inc.**, 247 Park Ave., New York. Fashion material, staff-written.

**Federated Press**, 32 Union Square, New York. Labor news and pictures exclusively.

**Galloway (Ewing)**, 420 Lexington Ave., New York. Buys prints or negatives of all kinds of marketable photos except spot news. Timely stuff not wanted. Outright purchase, payment on acceptance.

**Gilliams Service**, 225 W. 39th St., New York. Feature photos.

**Globe Photos**, 242 W. 55th St., New York. Considers free-lance work. Feature articles about 1000 words, news features, news photos, human interest, oddities. 40% royalties.

**Gruber Feature Service**, 28 W. 47th St., New York. Illustrated newspaper features. Considers feature articles, illustrated or capable of easy illustration; news features, scientific, exploration, oddities. Outright purchase, varying rates on publication, or 40% gross royalties.

**Handy Filler Service**, 401 Russ Bldg., San Francisco. All material staff-written.

**Harman (Fred) Features**, 1509 N. Vine St., Hollywood, Calif. Considers feature articles, cartoons, columns, comic strips, first rights to short-stories, 500 words up. Not in immediate market. Royalties.

**Harper Features**, P. O. Box 1016, Dallas, Tex. Newspaper features, cartoons, columns, comic strips obtained from regular sources, but would like to see daily feature ideas. Royalties.

**Haskin Service**, 21st & C Sts., N. W., Washington, D. C. All material staff-written.

**Heinl Radio News Service**, 2400 California St., Washington, D. C. Radio news, staff prepared.

**Hollywood Newspaper Syndicate**, 825 N. Ardmore Ave., Hollywood, Calif. Newspaper feature material in series form—humor, columns, health articles, short-stories; second rights to serials, short-stories. Query. 50-50 percentage. William J. Burton, Jr., Mng. Ed.

**Hollywood Press Syndicate**, 6605 Hollywood Blvd., Hollywood, Calif. Supplies newspapers, magazines, and syndicates in all parts of world except United States and Canada. Can use fact adventure, illustrated interviews with prominent persons, news and feature photographs. 50-50 percentage. Jos. B. Polonsky, Mgr.

**Holmes Feature Service**, 135 Garrison Ave., Jersey City, N. J. Mostly regular sources; buys some from free-lances. Scientific features, general feature articles, news features, news photos. Outright purchase or 50% royalties.

**Independent Syndicate, Inc.**, 613 Ouray Bldg., Washington, D. C.

**International Labor News Service**, 609 Carpenters Bldg., Washington, D. C. Labor news, feature articles, cartoons, obtained from regular sources.

**International News Service**, 235 E. 45th St., New York. News features. Payment on acceptance.

**International Press Bureau**, 330 S. Wells St., Chicago. Syndicates short and serial fiction obtained from regular sources. Not in market. William Gerard Chapman.

**International Religious News Service**, 1831 Sheldon Rd., E. Cleveland, Ohio. Religious articles, art, and features. Not buying anything at present.

**International Syndicate**, 1617 Guilford Ave., Baltimore, Md. General features, staff-written.

**Jordan Syndicate**, Albee Bldg., Washington, D. C. News photos only, for magazines and photo sections. Considers free-lance work. Requires negatives on accepted material; returned after use. Royalties, 50-50 basis.

**Judy (Will) Press Syndicate**, 3323 Michigan Blvd., Chicago. Dog features principally produced by Will Judy.

**Junior Feature Syndicate**, 505 5th Ave., New York. Children's features obtained from regular sources. Not in market.

**Kay Features, Inc.**, 420 Lexington Ave., New York. All material obtained from regular sources.

**Keystone View Co.**, 219 E. 44th St., New York. Photo service.

**King Editors' Features**, Glen Ridge, N. J. Considers articles of interest to retailers generally (not of one type alone), in series (2 to 12), 800 to 1500 words each. Royalties.

**King Features Syndicate, Inc.**, 235 E. 45th St., New York. Considers first rights to short-stories, 1200 words; first or second rights to serials; feature articles, news features, scientific and specialized material, work of columnists, comic art, crossword puzzles. Payment by arrangement.

**Knickerbocker News Service**, 1988 Newbold Ave., New York. News and sport feature articles, news features, photos. Outright purchase,  $\frac{1}{2}$  to 1 cent a word.

**Lafave (Arthur J.) Newspaper Syndicate**, 2042 E. 4th St., Cleveland, O. Syndicates humor, cartoons, comic strips, first rights to love serials obtained from regular sources. Write before submitting material.

**Ledger Syndicate**, Independence Squ., Philadelphia. General syndicate; buys some material from free-lances. Considers first rights to serials, short-stories, feature articles, comic strips. Royalties.

**Magazine Feature Service**, 1140 Merchandise Mart, Chicago. (Affiliated with Business Feature Service.)

**Matz Unique Service**, 523 Weiser St., Reading Pa. Fails to report on manuscripts.

**McClure Newspaper Syndicate**, 345 Hudson St., New York. General features, love, mystery, Western serials, novelettes, short-stories, 3000-4000 word short-stories. Short-stories \$5, short-stories \$25, publication. Mrs. R. H. Waldo.

**McCoy Health Service**, McCoy Bldg., Los Angeles, Syndicates only health articles by Dr. Frank McCoy.

**McNaught Syndicate, Inc.**, 1475 Broadway, New York. All material obtained from regular sources. Not in market.

**Metropolitan Newspaper Feature Service, Inc.**, Suite 1110, 220 E. 42nd St., New York. (Same as United Feature Syndicate, Inc.)

**Miller Services, Ltd.**, 302 McKinnon Bldg., Toronto, Ont., Canada.

**National Feature Service**, 4035 New Hampshire Ave., Washington, D. C. Regular and free-lance sources. Feature articles, columns, comic strips. Royalties.

**National News-Feature Syndicate**, 535 5th Ave., New York. Special features, news photos, concerning New York City; regular sources. Royalties.

**National Newspaper Service**, 326 W. Madison St., Chicago.

**N.C.J.C. News Service**, 289 Fourth Ave., New York. Issued by National Conference of Jews and Christians. Significant, timely religious news stories; religious features; religious spot news; short-stories presenting Christian-Jewish relationships. Outright purchase, payment on publication.

**NEA Service, Inc.**, 1200 W. 3rd St., Cleveland, Ohio. General syndicate. "We are not in the market for any material."

**New Jersey Trade News Bureau**, 93 N. Williams St., Bergenfield, N. J. Trade news and features.

**Newspaper Information Service, Inc.**, 1013 13th St., N. W., Washington, D. C. Not in market.

**New York Herald-Tribune Syndicate**, 230 W. 41st St., New York. Syndicates Herald Tribune features, comics, general material.

**Nichols (Nick)**, Times Bldg., Chicago. Humorous articles, cartoons, comic strips. Percentage or royalty.

**Oakley (P. B.)**, Geneva, N. Y. Considers news photos. Payment on publication.

**Oil Features Syndicate**, P. O. Box 1880, Houston, Tex. Considers free-lance material. News, features, cartoons, popular material, "oil oddities," columns, news photos, on the oil industry. Outright purchase, payment one month after acceptance. Joseph A. Kornfeld, Mng. Ed.

**Parade of Youth News Service**, Ouray Bldg., Washington, D. C. Stories of worth-while activities of boys and girls; photos. Bruce Bryan, Mng. Ed.  $\frac{1}{2}$  cent up, photos extra, publication.

**Parrish (Amos) & Co.**, 500 5th Ave., New York. Fashion news obtained from regular sources. Not in market.

**Penn Feature Syndicate**, 2417 N. 15th St., Philadelphia. News and technical notes, staff-prepared.

**Pictorial Press Bureau**, 1658 Broadway, New York. Feature articles, news photos, \$2 each.

**Publishers Financial Bureau**, Babson Park, Mass. Financial and economic studies staff prepared. Not in market.

**Publishers Syndicate**, 30 N. La Salle St., Chicago. Considers first rights to short short-stories 800 to 900 words; cartoons, columns, comic strips. Royalties or percentage. Harold H. Anderson.

**Rapid Grip and Batten, Ltd.**, 181 Richmond St., W., Toronto, Canada.

**Recipe Service Co.**, 3160 Kensington Ave., Philadelphia. Food publicity syndicate.

**Register & Tribune Syndicate**, Des Moines, Ia. General features; first rights to serials; comic art. Royalties. Henry P. Martin, Jr.

**Reid Syndicate (Albert T.)** 103 Park Ave., New York. Cartoon ideas, news, editorial and news pictures; occasionally second rights to serials. Rates not stated.

**Religious Copy Service**, 2715 Overbrook Terrace, Ardmore, Pa. Go-to-Church advertisements, staff-written. Not in the market.

**Russell Service**, 115 Walbridge Rd., Hartford, Conn. Articles and columns on automobiles and motoring, all staff-prepared.

**Science Service, Inc.**, 2101 Constitution Ave., N. W., Washington, D. C. Science feature articles, news photos. Considers some free-lance material. Payment on acceptance. Watson Davis.

**Service For Authors, Inc.**, 280 Broadway, New York. Fiction syndicate. Regular sources.

**Sindicato Periodistico Inter-Americano**, 31-33 E. 27th St., New York. (Inter-American Newspaper Syndicate.) First serial rights to love, adventure, mystery serials, 15 to 20 installments, 1500 to 1800 words each. Feature articles, news features. Material translated and syndicated to Spanish and Portuguese language papers. Comic strips and cartoons without working in the drawing.  $\frac{1}{2}$  cent word on acceptance.

**Southern (William), Jr.**, 639 S. Park Ave., Independence, Mo. Syndicates staff material only.

**Soviet Photo Agency**, 723 7th Ave., New York. Photos. Not in market.

**Standard Editorial Service**, Woodward Bldg., Washington, D. C.

**Star Newspaper Service**, Star Bldg., Toronto, Canada. News and news pictures of world and Canadian interest, feature articles, cartoons, poems, columns; first and second rights to short-stories, serials, 1000 words up. Foreign contributors should not send original art on approval. Outright purchase or royalties.

**Tewson (W. Orton), Syndicate**, 420 Riverside Drive, New York. All material staff-written.

**Thompson Service**, 818 Oak St., Cincinnati, Ohio. Fails to report on Manuscripts.

**Triangle Newspaper Service**, 136 E. 64th St., New York.

**Triton Syndicate, Inc.**, Hartford, Conn. Considers feature articles, cartoons, poems, news features, columns, comic strips. 50-50 percentage.

**Twin Ports News Bureau**, 414 E. 3rd St., Duluth, Minn. Feature articles. 50-50 royalty.

**Ullman Feature Service**, Woodward Bldg., Washington, D. C.

**Underwood & Underwood News Photos**, 242 W. 55th St., New York. Considers feature articles, news features, news pictures, scientific and specialized material. Payment by 35% royalties.

**United Feature Syndicate, Inc.**, Suite 1110, 220 E. 42nd St., New York. (Affiliated with United Press.) 95% obtained from regular sources. Considers first rights to serials of love and adventure, 36 installments, 40,000 words; novelettes, 6 installments, 18,000 words (synopses submitted in advance); short short-stories, 1000 words; crossword puzzles, 17 to 19 squares; cartoons, comic strips, columns; Sunday comic pages. Outright purchase or royalties.

**Universal Service, Inc.**, 235 E. 45th St., New York. Sport news features only. Payment on publication, varying rates.

**Universal Trade Press Syndicate**, 578 Madison Ave., New York. Uses staff correspondents. Considers merchandising features suitable for trade papers, up to 2000 words, news features and pictures with business angle, material for technical engineering papers. Percentage basis, usually amounting to  $\frac{1}{2}$  to 1 cent per word. M. S. Blumenthal.

**Walsh (Christy) Syndicate**, 235 E. 45th St., New York. Sport features, staff-prepared, but open to suggestions or ideas.

**Washington Radio News Service**, 621 Albee Bldg., Washington, D. C. Radio features, all staff written.

**Watkins Fiction Syndicate**, 5085 Broadway, New York. First rights to fiction, all lengths, adventure, Western, love, detective, sport; now buying well-plotted detective and love short-stories, 1800 to 2000 words.  $\frac{1}{2}$  to  $\frac{3}{4}$  cent a word, acceptance.

**Western Newspaper Union**, 210 S. Desplaines St., Chicago. Regular sources. Not in the market.

**Woman's Page Copy**, Plymouth, Ind. Home and mother features written by Florence A. Boys. No outside copy.

**World Color Printing Co.**, 420 De Soto Ave., St. Louis. Syndicates full-page pictures.

**World Feature Service**, Suite 1110, 220 E. 42nd St., New York. (Same as United Feature Syndicate, Inc.)

**World Wide News Service**, 56 Bellevue St., Newton, Mass. All material secured from regular sources. Not in market.

#### NEWS SERVICES—PRESS ASSOCIATIONS

**Associated Press**, 383 Madison Ave., New York.

**British United Press**, 30 Bouverie St., London, Eng.

**Canadian Press**, 272 Bay St., Toronto, Canada.

**Central Press Assn.**, 1435 E. 12th St., Cleveland, O.

**Intercity News Service**, 63 Park Row, New York.

**National News Service**, 3727 N. 17th St., Philadelphia.

**NEA Service, Inc.**, 1200 W. 3d St., Cleveland, O.

**New York Herald Tribune News Service**, 230 W. 41st St., New York.

**North American Newspaper Alliance**, 247 W. 43d St., New York.

**United Press**, 220 E. 42nd St., New York.



# THE AUTHOR & JOURNALIST'S LITERARY MARKET TIPS

GATHERED MONTHLY FROM AUTHORITATIVE SOURCES

*Home Desirable*, 221 N. La Salle St., Chicago, is a 12-page magazine published monthly by Alco-Gravure, Inc., of Chicago, and distributed free to home owners and others interested in home-making, by plumbing and heating dealers in all states, and underwritten by the Crane Co. Although overstocked on general-interest articles relating to the home, it will consider articles on home decoration, planning, modernizing, building, home-making (hints, new ideas, etc.), health; also plumbing and heating improvement, basement, bathroom, kitchen, and laundry modernization, plumber "glorification" articles, etc. A more open market exists for "before and after" photos of home modernization, especially those which embrace plumbing and heating improvement; photos of modern homes, doorways, gardens, roofs, bedrooms, etc.; human-interest home-life photos with people in them, and photos suitable for coloring to use as cover designs. Short-short mystery stories are desired, also fiction serials, in short installments (not over 900 words) of interest principally to men, yet of enough general human interest to attract reading by the entire family. They must have a definite relation to the home, bringing in children, dogs, hobbies, sports, etc. (The editors state that after looking over several score manuscripts they have not yet found what they want in a serial.) Human-interest material accompanied by photos is wanted; cartoons of the Bill Holman-Hoff-J. Irving type; also of the Fountain Fox-Jack Morley type, with a plumbing slant. No jokes, recipes, menus, or food articles are desired. Maximum length is 1000 words; preference, 750 to 900 words. W. L. Benson, editor, states: "Our rates vary between 2 and 4 cents a word, but we do not pay strictly by wordage, due to the 'selfish' nature of the magazine and the necessity for much editing and rewriting. For photographs, \$2 to \$5 is paid; \$5 to \$25 for cartoons. Payment is made either on acceptance or publication."

Cartoon Exhibitors, Inc., Rm. 2238, 11 W. 42nd St., New York, Clinton S. Cook, Sec'y, writes: "We are planning to release a weekly reel of humorous comment on current news events, entitled 'Weekly Wisecracks' or something of the sort, to be shown in movie theatres throughout the country. The reel will be silent, somewhat on the order of the old *Literary Digest* 'Timely Topics.' We welcome contributions, and those accepted and used will be paid for at above the usual magazine rate, and the author will be given a by-line. The only requirements are that the gag itself be topical, brief, witty, and not too subtle for the average movie audience. It can be as partisan as you like on politics, individuals, or any other topic currently in the newspaper headlines, either international, national, or local."

*Street & Smith's Complete Magazine* is the new title to be adopted by *Complete Stories*, 79 7th Ave., New York, with the May issue.

*Saga*, 240 Madison Ave., New York, edited by Lowell Thomas under the auspices of the Adventure Society, which started as a pulp magazine, blossomed with its April issue as a slick-paper illustrated periodical. It is devoted to thrilling, fictionalized true adventures. Payment is at 1 cent a word on publication. D. E. Wheeler is managing editor and Forrest A. Lord managing director.

*Cheerio*, The National Magazine for Hospital Patients, is announced by the Cheerio Publishing Co., 944 Michigan Theatre Bldg., Detroit, Mich. It will be a weekly distributed among hospital patients, and all material should incorporate the following essential qualities: Good cheer, entertainment, vivid interest, inspiration, information, and stimulation. All material must be simple, direct, and well-written, and must be non-political, non-denominational, and non-controversial. Each issue will contain: One short-story of romantic type, with plausible characters, not too sophisticated in plot or treatment; one short-story of mystery or adventure type, with plausible plot, characterizations of popular appeal, and general treatment, not gory or revolting in detail; one short short-story—any type and plot, but with rapid, dramatic development. One feature article of popular appeal—travelogue, biographical, etc. Short poems with popular appeal, cross-word puzzles, questions and answers, cartoons, jokes, anecdotes, comic strips—one with animal characters. Short short-stories may run from 1000 to 1500 words; features and short-stories, 4000 to 6000 words. Payment, according to Jence F. Thompson, editor, will be on acceptance at 1 cent a word, but he adds: "We expect to increase our word rate within a short time."

The Watkins Fiction Syndicate, now located at 5085 Broadway, New York, after a year of inactivity, is being reorganized and is in need of long and short fiction. James T. Watkins, editor, writes: "Themes may be adventure, Western, love, detective, or sport. Plotting should be clear and well rounded out; action, when used, should be fairly rapid. We welcome the work of new authors and promise a conscientious reading of all manuscripts submitted; but long-drawn-out stories with poor plots and dull action will find no favor. At present we are anxious to buy well-written and originally plotted detective and love shorts of 1800 to 2000 words. Our rates are 1/2 to 3/4 cent per word on acceptance."

Hutchinson & Co., Publishers, Ltd., 34 Paternoster Row, London, E. C. 4, England, send the following note: "Mr. John Horner, of Hutchinson's Technical and Scientific Department, would be glad to be notified of any manuscripts you may have suitable for publication in any of the following categories: 1. Works on pure and applied science (including economics, medicine, sociology, etc.) for teachers, academic and industrial research workers, and advanced students. 2. Books on all branches of science for school and university students. 3. Technical books for industrial workers. 4. Books to enlighten the educated layman on contemporary problems of science and technology."

The Dodge Publishing Co., 4 W. 16th St., New York, which hitherto has been devoted to publishing gift books, art prints, and calendars, will henceforth publish books in both the fiction and non-fiction fields. Approximately twenty titles will be published during the first year. Particular attention will be given to the work of the younger American writers. Critchell Rimington, formerly with the John Day Company and others, has been announced as editorial director of the company, which is affiliated with Robert W. McBride & Co.



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Hammermill Bond paper, 8½x11, 500 sheets: light weight, \$1.25; heavy, \$1.50 (West of Rockies, add 10% for paper). Ribbons, 3 for \$1.25; carbon paper, 25 sheets, 50c. Scale to weigh mss., 50c. Immediate shipments.

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**THE WRITER'S MONTHLY**, Dept. AJ,  
Springfield, Mass.

European Picture Service, 353 Fifth Ave., New York, Max Haas, editor, writes: "We are in the market for photographs of all kinds, particularly the unusual type of picture. We prefer dealing on a 50-50 basis but are willing to buy photographs outright if they can be obtained at a reasonable price. We have extensive connections in Europe, but naturally we would only be interested in exceptionally fine photographs for that purpose. We specialize in high-class European photographs as well as Europe and Far East news pictures, and also own the Paul Thompson collection, one of the biggest files of historical pictures in this country. We have recently started what is called Leica Marketing Service, which means to find a market for the photographs of users of miniature cameras."

The N. C. J. C. News Service, 289 Fourth Ave., New York, is issued by the press department of the National Conference of Jews and Christians. It desires: (1) Significant and timely religious news stories suitable for publication in daily newspapers or religious journals. (2) Short-stories presenting Christian-Jewish relationships in a favorable way, suitable for publication in Sunday School papers. (3) Interesting religious features for publication in daily newspapers. Correspondents can be used who will be able to furnish "spot" religious news. Rates, presumably, are by special arrangement.

Hollywood Press Syndicate, 6605 Hollywood Blvd., Hollywood, Calif., Jos B. Polonsky, manager, writes: "We supply newspapers, magazines, and syndicates in Belgium, Austria, Germany, Poland, Scandinavian countries, Japan, Italy, France, and the British empire. Our needs are primarily feature articles (non-fiction) of general interest to publishers of periodicals in every part of the world except the United States and Canada. Length of articles, 2500 to 50,000 words. We can use fact-adventure, travel, and interviews with prominent persons, especially those of international standing. Whenever possible, material should be accompanied by good clear photographs. We have a department for the sale of news and feature photos to the above outlets. Payment is strictly on a syndicate basis—50 per cent. Writers are advised that, while our field is a large and profitable one, returns are slow, seldom under 90 days—more frequently four or five months. Writers who sell feature articles to American publications would do well to send us their carbon copies, if they control the foreign rights. Enclose postage with your manuscript."

A reader reports the following experience with *Everyday Psychology* and *Inspirational Magazine* (previously announced as *Inspiration*), 325 W. 103rd St., New York: A manuscript submitted was tentatively accepted with the statement that the editors might be able to use it in a forthcoming issue but could not pay except with a subscription. The author replied that she did not care to give away her material, but would accept a stated price for the story. No reply was made to her letter, but the story was published and no attention has since been paid to letters. The author asks whether she can collect under the circumstances. Our opinion is that, through legal action, the company can be made to pay the price fixed upon the manuscript by the author, plus costs of collection; and that in addition it should be prosecuted for unauthorized use of the material.

*Etude Music Magazine*, 1712 Chestnut St., Philadelphia, edited for Theodore Presser Company by James Francis Cooke, writes that articles for its purpose "should be distinctly pedagogical or highly cultural from a musical standpoint." The magazine offers a market for articles and essays of this type; for photos, art work, and cartoons. Payment is made on publication at \$4 a column of about 600 words.

*Love Fiction Monthly* and *Secret Agent "X,"* magazines of Periodical House, Inc., have moved from 56 W. 45th St. to 67 W. 44th St., New York. This is the same address as Magazine Publishers, but the company retains its separate identity. Rose Wyn, editor, writes: "*Love Fiction Monthly* is a wide-open market for glamorous, romantic love stories with plenty of complications and drama—but no melodrama. Tone, generally speaking, is deeply emotional, though we do use one or two light stories in an issue for relief. . . . *Secret Agent 'X'* is looking for the menace-action story with an interesting villain and a clever detective. It also uses the mystery-action story with a touch of horror. For both magazines, shorts should range from 3000 to 6000 words; novelettes, 10,000 to 15,000 words. Payment is at a minimum of 1 cent a word shortly after acceptance. We can assure readings in ten days as well as prompt decisions. Also, we want writers who are aiming at our market to feel that we will go a long way in cooperating with them."

*The Presbyterian Advance*, formerly at Nashville, Tenn., no longer is published. Its list was recently taken over by the *Presbyterian Tribune*, 70 Fifth Ave., New York. The latter is "an advocate of social Christianity and seeks the application of the Christian spirit and ethic to the issues and problems of the day." However, it is not buying anything at the present time, writes James V. Clark, managing editor.

Associated Editors, 1032 Woodward Bldg., Washington, D. C., through W. Boyce Morgan, editor of the Boys and Girls page, asks for material of interest to children between the ages of 8 and 16. "Contributors will please note that no fiction is needed at present, and no verse. What we do want is articles up to 1000 words or a short series of articles up to 300 or 400 words each, on subjects of real interest to young people, and written by people who know what they are writing about. Seasonal material must be submitted at least four months in advance of publication date. Novel puzzles, tricks, magic, and similar subjects are always good. 'How to do' and 'how to make' stuff is welcome. Rates are approximately 1 cent per word. Payment is made about one month preceding publication."

*The Pennsylvania Sportsman*, Hummels Wharf, Pa., writes that it is in immediate need of articles on hunting, fishing, and all allied subjects, in Pennsylvania. Articles on camping, trapping, hiking, game breeding and stocking, guns, dogs, boats, week-end trips, etc., in the same state, also some short outdoor adventure stories, either fiction or fact, are sought. No mention is made of rate or method of payment.

*Today's Astrology*, published by Magna Publications, Inc., Mount Morris, Ill., "is in the market for general-interest articles based on sound astronomical data, and especially wants scientific astronomy-astrology material," writes Irvin Ray, editor. "Our rates average 1 cent a word. Style must be simple and easily understood."

*Thrilling Mysteries*, 205 E. 42nd St., New York, issued by Popular Publications, is to be discontinued, as a result of a legal victory by Standard Magazines, Inc., which claimed prior rights to the practically identical title of *Thrilling Mystery*. The latter, published at 22 W. 48th St., New York, will continue.

*Arcadian Life* has moved from Sulphur Springs, Tex., and should now be addressed at Box 716, Commerce, Tex. The magazine is devoted to folk-lore material, and edited by O. E. Rayburn. No payment is made for prose, except in special cases for exceptional material, when payment is at about 1/2 cent a word on publication. A poetry contest with cash and book prizes is open throughout the year.

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*The Lance*, 2512 E. Fifth St., Dayton, Ohio, has absorbed *Blast*, another magazine in the proletarian field, and is increasing its size. Manuscripts and art work are sought, but ordinarily no payment is made.

*Town Topics*, St. Louis, Mo., apparently has been discontinued. Manuscripts submitted to it are returned by John G. Hartwig, former editor, with solicitation for services which he now seems to be conducting.

*Western Trails* and *Western Aces*, published by Magazine Publishers, Inc., 67 W. 44th St., New York, inform contributors that they use no first-person Westerns.

Manuscripts addressed to the New Broad Publishing Co., at 381 Fourth Ave. and 201 W. 48th St., New York, are returned by the post office with the notation, "removed, left no address."

*The Office Worker*, 504 Sixth Ave., New York, official monthly organ of the Office Workers' Union, announces that it will adopt a policy, effective in the next issue, of printing fiction, poems, and articles of general interest to all office workers, whether or not they are organized. No payment is made at present.

*Detective Fiction Weekly*, 280 Broadway, New York, will need no more true stories for about six months. Its present need is for short-stories of 2500 to 6000 words and novelettes of 9000 to 10,000 words. Payment is at 1¼ cent a word up, on acceptance (new writers on publication).

Adler & Morris, Inc., 220 W. 42nd St., New York, write: "We have recently formed the Adler & Morris Syndicate and are particularly anxious to get material from writers which is political in its import and anti-New Deal in its approach." No mention is made of terms or rates paid for material.

*Community Welfare Magazine*, announced by George F. Peabody, South Whitley, Ind., several months ago, never has appeared, and manuscripts submitted have apparently dropped into a bottomless void. Letters addressed to the magazine or to Mr. Peabody remain unanswered.

*Paris Nights*, 11 W. 42nd St., New York, is several months behind in its payment for material, having failed as yet to pay for a story published in the November issue, according to one contributor.

Charles Angoff, who was editor of *The American Mercury* at the time of its sale recently to Lawrence E. Spivak and associates, has joined the staff of *The Nation*, 20 Vesey St., New York.

*Silhouettes*, 303 Rosewood, Ontario, Calif., poetry journal edited by James Neill North, announces that it is now paying for all poems used at the rate of \$1 each.

The Times Syndicate, Los Angeles, has gone out of business. Its features are now being handled out of New York under a merger arrangement with the Bell Syndicate, writes W. O. Blakey, manager.

*City Life*, 2544 North Kimball Ave., Chicago, reported in some quarters as having "folded," most emphatically denies that such is the case. E. C. Bless, associate editor, asks THE AUTHOR & JOURNALIST to scotch the humor before it spreads further.

*Discontinued—Suspended*

*Doctor Death*, (Dell) New York.

## PRIZE CONTESTS

The Jewish Publication Society of America, Broad and Spring Garden Sts., Philadelphia, announces a prize of \$2500, to be known as the Edwin Wolf

award, for the best novel of Jewish interest submitted on or before April 15, 1936. The winning manuscript will become the property of the Publication Society upon the announcement of the award. There shall be no restriction upon the length or character of the work, provided it be a novel of Jewish interest in English. The Society reserves the right to withhold the award should there be no entries which in its opinion seem of sufficient merit. The board of judges will be announced later. All manuscripts must be submitted under a nom de plume, the true name of the author to be attached in a sealed envelope.

Magazine Publishers, Inc., 67 W. 44th St., New York, announce a contest for letters telling what the contestant likes best about the current issue of any six of the following magazines: *Spy Stories*, *Spy Novels*, *Western Trails*, *Western Aces*, *Flying Aces*, *Sky Birds*, *Ten Detective Aces*, *Secret Agent "X"*, or *Love Fiction Monthly*. There will be three contests, of which the first closes May 15. (Letters must be received not later than 5 p.m. that day.) The other two presumably close thirty and sixty days, respectively, thereafter. In each contest, the first prize is \$50; second, \$25; third, \$10; fourth, \$5, and there are ten additional prizes of \$1 each. Letters must not exceed 500 words. Name and address must appear on first page.

W. S. Hollis, 1600 E. John St., Seattle, Wash., writes: "I am offering prizes as follows: \$10 first prize, \$1 each for next fifteen persons who submit the most interesting snapshots of Negro life. Must be post-card size, unmounted. The same prizes will be given for the best Negro jokes submitted. All entries must be mailed before midnight, August 31, 1935."

*Crossword Puzzles*, 149 Madison Ave., New York, a Dell monthly, offers a \$100 first, \$50 second, and \$25 third prize, with five prizes of \$10 each and 25 prizes of \$1 each, for solutions of contest puzzles found in the May issue, accompanied by specified classifications of the words and twenty-five-word descriptions of why crossword puzzles are popular. Closing date, June 15, 1935.

Granville Kleiser, 1 W. 72nd St., New York, offers a prize of \$25 for the best essay of about 350 words on any subject of practical value. No manuscripts returned. Closing date, July 1, 1935.

*The Oregonian*, Portland, Ore., offers prizes of \$5, \$3, and \$1 for the best true stories of Northwest adventure published each week in its "Oregon or Bust" page. Stories should be carefully checked for historical accuracy and should be not over 500 words long. Incidents discussed should not be dated later than 1885. No stories returned.

Colgate-Palmolive-Peet Co., Jersey City, N. J., announces that twenty European tours (or \$1000 in place of each trip) and 1000 merchandise prizes will be awarded for best letters of 100 words or less telling "Why I use and prefer Palmolive soap." Letters must be accompanied by three black bands, or copies thereof, from Palmolive soap cakes and name of dealer from whom purchased. Contest closes June 15, 1935.

W. L. Douglas Shoe Co., Brockton, Mass., offers a first prize of \$1000 and three pairs of shoes each year for the remainder of the winner's life; second prize of \$250 and one pair of shoes a year for life; third prize of \$150 and one pair of shoes a year for ten years; fourth prize of \$100; fifth prize of \$75; five prizes of \$25 each and fifty of \$10, in addition to 685 prizes of a pair of shoes each, for best 100-word statements or less on the subject, "Why I think Douglas all-leather construction is best." Entries must be made on official contest blanks obtainable from dealers. Closing date, May 31, 1935.





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Mrs. Hardy, who for some time has been taking an active part in the agency, was formerly on the editorial staff of Macmillan Company. She is highly recommended by Harold S. Latham, Ida Tarbell, Henry Goddard Leach, Hamlin Garland, and others.

Send for circular, and for letters of recommendation from George Horace Lorimer, H. L. Mencken, John Farrar, William L. Cheney, William C. Lengel, Garret Garrett, H. E. Maule, Oscar Graeve, William Allen White, Marie M. Meloney, Lincoln MacVough, H. C. Paxton, Fulton Oursler, Thayer Hobson, Marjory Stoneman Douglas, H. W. Stokes, and others.

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# Trade, Technical and Class Journal Department

JOHN T. BARTLETT, EDITOR

## ARTICLE MATERIAL FROM MANUFACTURERS

**I**F your article will advance the interests of a manufacturing or other commercial group, you will be able to obtain abundant material by mail. J. A. Emmett, Edgewater, Maryland, a free-lance writer, who lives on a boat the year-round, and whose trips on ocean and river (last year he went down the Ohio on a houseboat) are romantic and often exciting, relates interesting experiences. The yachting magazines both American and British, are a large market for him.

Sails are high in price, altogether too high thinks practically every owner of a pleasure boat of the sailing type.

"Why Sails Are High"—that would be a timely subject, Mr. Emmett thought. He reports, "Questionnaires sent to half a dozen foremost sail-making firms brought me back a huge amount of data on material, labor and overhead costs, together with explanation of special problems, such as seasonal demand, immense loft space required, the utter absence of a standardized product.

"Manufacturers were glad to help me. A magazine buyer was readily found.

"I projected an article for an English magazine on American motor sailers, a comparatively new type of boat. Who could give me latest information, and would be glad to? You've guessed it—the leading naval architects who had designed such craft.

"I asked the obvious questions. How did their clients like the performance of these boats? What were new developments in design? What was the probable future demand?

"Of course, too, I asked for photographs and copies of designs; and got them.

"I chose for a subject, 'Upkeep Costs Aboard a 38' Cruiser.' I began by writing the different builders of such length boats for current prices and literature. Several in replying included photographs—the illustration problem was solved. I next wrote manufacturers of engines such as are used to power these boats. What were probable repairs and overhauls over a period of years? What was the likely gasoline consumption?

"Getting other information, I wrote to insurance companies for rates; yacht clubs, for dues and fees; mooring basins, for space rentals; municipal authorities, concerning free mooring privileges; boat yards, for hauling out, laying up and relaunching costs.

"I even wrote to marine paint manufacturers, to learn what the customary annual paint job would cost!

"By reading trade and class publications, I learn of new developments in fields in which I specialize. When I have the combination of likely subject and manufacturing or other data-source group, I get out a bunch of inquiries.

"My questionnaires are merely sheets of numbered, typewritten questions, plenty of space being left for answers. Legible carbon copies are a practical time-saving device. I write, too, a rather lengthy personal letter, in which I sketch my purpose and mention, if possible, the magazine I have in mind. If it seems advisable, I state that no names will be quoted.

"One must have, of course, some knowledge of the subject inquired about. The articles are usually technical, and those to whom you write will be quick to sense any absolute lack of knowledge. If they do, you

cannot blame them for not giving you facts which, in your incompetence, you might handle to the detriment of product or industry."

## NAMES

**H**IS first name was "Egidius," and he had always been sensitive about it. Except when absolute necessity compelled, he would never use more than the first initial. Writers who had contacted him over a period of years respected his feelings. They had learned what "E" stood for—but never used it.

Imagine this man's feelings when a careless beginner, interviewing him, (1) ran his name in semighost style, and (2) gave him a first name, (3) gave it incorrectly, as "Ezekiel."

There is nothing more elementary in writing than correctly reporting names. We know of instances in which a misspelled surname, found in the first manuscript of a writer submitted to an editor, forever ruined the writer's chances with the publication. The editor reasoned that a man careless in his spellings—deficient in so elementary a requirement of good reporting—could not be trusted in other things.

The conclusion was sound. Beginners and others who make mistakes in names do not know how to be accurate.

It simply doesn't do to make deductions in connection with names. The department store buyer, asked for his name, gives it as Smith. That is the way it sounds. But you can't put down names from pronunciation as you hear it. He may spell his name Smythe. Another man is known—this is an actual case—as "Dick" Schroeder. Why he is called "Dick" we do not know—for his initials are "J. H."

In a widely publicized case, the father spells his name Johnson, a son, Johnston. We know of a branch of a prominent family which spells its name McInnes, preferring it to the traditional "Mac."

The American spelling is "Graham"—but, even in America, "Grahame" is encountered on occasions.

And then there are names which have dozens of variations in spelling, like Shaffer.

Whenever you note a name, call it back—and spell it, if your judgment tells you there is even a remote possibility of a spelling variation.

Figuratively speaking, some of the bloodiest wars in which writers have ever found themselves have been precipitated by misspellings. As old hands know, the "injured" party, in a great many cases, insists on ascribing malicious motives to the offending writer.

## LITERARY MARKET TIPS In the Trade, Technical and Class Journal Field

*Bankers Magazine*, 465 Main St., Cambridge, Mass., in returning a manuscript, stated: "We are returning your manuscript as we assume you expect payment for its publication. Under present circumstances, we are in no position to pay for contributed articles."

*National Carbonator and Bottler*, Industrial Life Bldg., Atlanta, Ga., and *Laundryman's Guide*, same address, ask that the notation "Out of the market for six months" be removed from our quarterly market listing.

*Telegraph Delivery Service*, Suite 805, H. W. Hellman Building, 356 S. Spring St., Los Angeles, is a new publication, in the immediate market for short articles explaining how florists increase their business through advertising, window displays, radio or other means; also, articles on service, deliveries, the handling of customers; on flowers, florists' accessories. "In short," E. H. Brown, editor, informs, "we want any type of material which will show florists how to increase their business, how to make better floral designs, how to achieve better management. Preference will be given to stories with photographs, and extra payment will be made for pictures. The preferred length is under 1500 words. Stories are especially needed from the east and south. All stories mentioning names must deal with T. D. S. members. Payment will be made on acceptance at 1 cent a word and up."

*Building Supply News*, 59 E. Van Buren St., Chicago, is not yet buying contributions, Hugh K. Taylor, editor, reports.

*Luggage & Leather Goods* is the new name for *Trunks & Leather Goods*, 1170 Broadway, New York.

*The Chiropractor*, Davenport, Iowa, makes no remuneration for material, according to Ralph Evans of the Department of Publication and Sales.

*Display World*, 1209 Sycamore St., Cincinnati, informs a contributor: "We have no budget for the purchase of contributions."

*Mass Transportation*, 431 S. Dearborn St., Chicago, is the new name for *Electric Traction and Bus Journal*.

*Oral Hygiene*, 708 Church St., Evanston, Ill., is not buying any material at present, according to Marcella Hurley, assistant to Editor Edward J. Ryan, D.D.S.

*Building Modernization* is now being published by Building Publications, Inc., 9 E. 40th St., New York. Officers of the new company are Mr. Bligh, formerly president of *Architectural Forum* and *Permanent Building*; Mr. Gauff, founder of *Building Modernization*; and Mr. Cousens, formerly of *House & Garden*.

*Camping World* is a new magazine announced by the Camping World Publishing Company, 11 E. 44th St., New York. The first issue, which appeared April 15, had a guaranteed circulation of 5000 copies among directors and owners of private, institutional, and adult camps throughout the country. L. Noel Booth is editor and publisher.

*The United States News* has moved its New York offices from 280 Broadway to 247 Park Avenue.

Edwin W. Williams, present publisher of *Butchers Advocate*, 1328 Broadway, New York, informs that the Roy Press, 63 Beekman St., New York, is responsible for payment for any article published before his purchase of the magazine.

*Furniture Record and Journal*, 200 N. Division St., Grand Rapids, Mich., reports that a reorganization is under way which should soon result in payment being made to contributors who have waited many months for remuneration.

*Dry Goods Economist*, 239 W. 39th St., New York, is using May as a "clean-up month," and requests that contributions be withheld for a few weeks.

Contributors to the Haire Publications, 1170 Broadway, New York, need to watch these publications closely, as news items are often overlooked when issues are checked for payment. Complaint has also been received that the high rates promised for buyers' news have not materialized.

*Western Truck Owner*, 312 E. 12th St., Los Angeles, is not in the market for material yet, but "may be soon," writes A. A. Butterworth, editor.

Mail addressed to the following publications has been returned by the Post Office:

*Times-Review*, 239 W. 30th St., New York.

*National Greenkeeper*, Caxton Bldg., Cleveland, Ohio.

*Auto Truck Food Distributor*, 600 W. Van Buren, Chicago.

*Tavern Business*, 43 E. Ohio St., Chicago.

*The Millers Review & Feed Forum*, Atlanta, Ga.

*Floor Coverings*, 303 Fifth Ave., New York.

*Dress Accessories*, 1170 Broadway, New York, has recently changed its format, greatly increasing its page size. Doris Burrell, editor, reports that the publication is in the market for articles on new merchandising ideas on jewelry, gloves, belts, bags, neckwear, handkerchiefs, laces, buttons and umbrellas. Payment will be made on publication at 3/4 cent a word.

*Public Works*, 310 E. 45th St., New York, reports: "We desire no contributed articles except those written by engineers describing public works construction and maintenance."

*Lubrication and Maintenance*, 624 S. Michigan Ave., Chicago, is not buying any manuscripts written by free-lance writers, according to Ward K. Halbert, editor. "That situation probably will not change for some time, inasmuch as all of our needs are being supplied by men in the organization proper and those connected with our affiliated company, the Chek-Chart Corporation," he states.

*Drug World* is announced by *The American Druggist*, 572 Madison Ave., New York. A fortnightly, it will cover manufacturing and wholesaling activities in the drug, cosmetic and soda fountain fields. News correspondents will be appointed in principal cities. Space rate of 1 cent a word will be paid on acceptance. News photographs will be used.

Contributors seeking payment for articles published in *Sporting Goods Journal* just previous to its purchase by the Gillette Publishing Company, 400 W. Madison St., Chicago, are, it seems, out of luck. A letter from J. R. Bruce, president, Bruce Publishing Company, St. Paul, Minn., makes the following statement: "The Sporting Goods Journal Corporation has been dissolved. There are no assets of any kind. The Gillette Publishing Company which bought of the corporation the mailing list and the name of the publication is in no way responsible for any debts incurred prior to the purchase. . . . The total loss to the Bruce Publishing Company in connection with the project for a period of one and one-half years amounted to more than \$20,000 which we have charged off to profit and loss. We regret the circumstances as much as you, because we took a heavy loss in printing this publication and advancing money to it, but there is nothing further that we can do about it." The Gillette Publishing Company is, also, behind in payments for published material.

David I. Day, Chrisney, Ind., is no longer in the market for feed and flour mill pictures.

*The International Stereotypers and Electrotypers Union Journal* has moved from 446 S. Ogden St. to 633 Birch St., Denver, Colo.

*Diesel Digest*, 304 S. Broadway, Los Angeles, reports: "We use no fiction and relatively few of the usual trade-paper type stories. We can use one or two 1000- to 2000-word articles per month descriptive of a new Diesel usage or novel installation. Timely pictures welcome. News items only if not appearing in newspapers, as we have national clipping service." Rates quoted by A. L. Hancock, editor, are 1/2 to 1 1/2 cents, depending on value of content, payable tenth of month of publication. For clear kodak prints, 50 cents to \$1.00 will be paid.



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It is not enough to see the league game; to understand, you must visit the practice field, observe batting and fielding practice, and hard, punishing work on the bases. And watch the alert coaches!

Sampson's batting is poor—and the batting coach, analyzing, determines several reasons. The youth stands awkwardly, tense, at the plate. His bat has been unskillfully chosen. He does not follow the ball until it is almost at the plate, reserving decision, but judges it, and usually wrongly, when but a few feet from the pitcher.

The player does not know these things—he has “creative blindness.” But the batting coach appraises them. He attacks first one defect, then another, as he painstakingly drills the player, whose capacity for development he recognizes. The season progresses, and the **Daily Leader** reports, “Surprise of the season is Sampson's great improvement in batting.”

Every baseball field in America has this lesson for writers whose manuscripts do not sell.

The coaching principle will speed the success of the writer, as it does that of the baseball player.

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Send one of your unsold manuscripts to **The Author & Journalist Criticism**, and receive a coaching report. You will be told what is right, what is wrong, with your manuscript; if it is salable, where; if it can be made salable, what to do. You will be rated, on the famous **A. & J. PROGRESS CHART**, on NINETEEN writing fundamentals. If a staff conference on your manuscript seems advisable, it will be held. Willard E. Hawkins, editor of **The Author & Journalist** and chief of staff, will personally read the finished criticism.

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